

# Big Opera Combine May Follow Galli-Curci's New Engagement

Union of Metropolitan, Chicago and San Carlos Companies Likely—Then Entire Country Can Hear Great Singers.

First Explanation of Why Gatti-Casazza Failed to Secure Great Coloratura Years Ago—Had Two Previous Chances.



FRANCES AND GOLDA  
GALLI-CURCI  
By the Photo Play Magazine

By Sylvester Rawling.

Official announcement of the engagement of Amelita Galli-Curci to sing with the Metropolitan Opera Company next season is no surprise to reviewers of music. The report has been current at intervals for a long time. Always it has been met by evasions and denials that convinced nobody.

The diplomacy of impresarios and managers and boards of directors of opera companies may be summarized in this credo: We admit nothing, we deny everything, and the public be damned!

Nevertheless, it is that same public which makes opera possible by giving up its good money at the box office at extravagant prices for seats. True, opera is a luxury that few undertakers (I believe that is a fairly accurate translation into English of impresario) yet discovered have been able to make pay without subventions from national governments or municipalities or private wealth.

It is also true that no national Government or municipality or combination of rich men has yet been attracted enough to say: We are lovers of art, we wish the people to share in our enjoyment—come in, therefore, one and all of you, and share our pleasures without money and without price.

Mr. Gatti-Casazza, a charming Italian gentleman of gracious presence and manner, prudent and experienced, has been the general director of the Metropolitan Opera Company for more than a dozen years.

Twice before now the opportunity to engage Galli-Curci has been within his grasp and he refused to avail himself of it. The first time the singer had only a local reputation, and she might have been engaged for a weekly stipend that scarcely would have excited the cupidity of a promising chorus girl.

The second time her fame had grown greatly but had not extended to North America, and with the laudable ambition which she shared with all appearing artists to sing at the Metropolitan Opera House she would have signed a contract at a reasonable figure.

Now York instead of Chicago thus would have had the honor of "discovering" her voice and providing for the sensation she created.

Now that her voice is established, that she has been heard in concert all over the United States and Canada, that her records are in every household come to us a photograph, and she is no longer a singer to be engaged for a small sum.

Invented by an English aviator, glass panels that slide into the body of an automobile enable a car to be converted from one of the open type into a limousine in about one minute.

she is rich and may snap her fingers at anybody. Opera Houses for her now are mere show windows in which she may display her wares and gain publicity. The concert field is where she reaps her rich harvest.

The story of Mme. Galli-Curci's sensational career in opera I do not think has been told. Of her maiden name and family connections I shall have nothing to say. That must be left to her biographer.

My first knowledge of her came through Eva Gauthier, the well known French-Canadian soprano. Miss Gauthier was studying in Milan and like many American and English students, employed the little lady as an accompanist and coach for a very modest stipend.

One day Miss Gauthier said to her: "Why you must know all the operas from beginning to end and backwards. Can you sing?"

"My friends say I have a voice!" was the reply.

"Then sing for me," said Miss Gauthier, and Mme. Galli-Curci sang.

Miss Gauthier was enraptured. "Why, you are singing your time in an artist!" she exclaimed.

Miss Gauthier set to work immediately in the American and English colony, and soon Galli-Curci was able to stop coaching and study for herself. It wasn't long before she got engagements in the smaller Italian opera houses, of which every Italian town of any importance possesses one.

About this time Mr. Gatti-Casazza, accompanied by his secretary, Mr. Coppinger, and the ubiquitous and lovable Billy Guard, once a pillar of support for Oscar Hammerstein and since an institution at the Metropolitan Opera House, was on his annual tour in search of new voices and new singers. He heard of Galli-Curci, and the trio made a trip to "size her up."

At that time she sang distressfully off key. The three looked at each other, shrugged their shoulders, and came away without further consideration of her. Chance number one missed.

As time passed the singer's reputation grew. She was invited to Havana to sing, and she won a triumph in the Cuban capital. Whereupon her husband called the facts to Mr. Gatti-Casazza and asked if a place couldn't be found for her in the Metropolitan Opera Company.

Mr. Gatti-Casazza replied that, as he had two coloratura sopranos (they were Frieda Hempel and Marie Blumenthal at that time) he had no room for a third.

The Havana engagement over, Galli-Curci came to New York but could get no audition from Mr. Gatti-Casazza because of his memory at that time of her singing. Chance number two missed.

Here William Thorne, music teacher and discoverer of Rosa Ponselle and several other singers, intervened. After pleading in vain with Mr. Gatti-Casazza for an audition, he took Galli-Curci out to Chicago to see Clotilde Campanini, then directing the Chicago Opera Company.

Mr. Campanini, like Mr. Gatti-Casazza, had coloratura sopranos enough and to spare. There was no place for her.

But Mrs. Thorne was persistent. This woman had a phenomenal voice. Mr. Thorne declared, and Mr. Campanini, not half persuaded and eager to be rid of Mr. Thorne's importunities, looked over his book and said: "Well, I can give her two

## THE JARR FAMILY

BY ROY L. MCGARRELL

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"THE rage for Ouija boards seems to be dying out," remarked Mrs. Jarr looking up from the paper. "But here, I see, is a man who believes so ardently in Spiritualism that he is firmly convinced that he receives communications from the other world over the telephone, from a control he calls 'Little Bright Eyes.'"

"I wouldn't say that there was anything new or strange in that," ventured Mr. Jarr. "There are a lot of guys down at our office that get messages over the telephone from their 'controls' and evidently the same as this gent's 'control' you are reading about. For I hear them say 'Is that you, Little Bright Eyes?'"

"Oh, you do, do you?" asked Mrs. Jarr sharply. "I always said there were that sort of goings on down there at that old office of yours! Do you get messages from 'Little Bright Eyes' too?"

"I guess not!" said Mr. Jarr most emphatically, for he saw he had made a fatal mistake. "And I want you to know that I don't believe in spirits; I wouldn't pay my money!"

"How about that man Rangle telephoning to you that he knew where to buy a case of spirits if you'd go halves—and I wouldn't let you?" asked Mrs. Jarr.

Mr. Jarr grumbled something to the effect that he hadn't intended making such an investment.

"Well, it is very funny that it is only men who get spook communications over the telephones from their 'Little Bright Eyes,'" Mrs. Jarr went on, returning to the original charge. "Little Bright Eyes' never calls up anybody at this house. And she'd better not!"

Mr. Jarr thought it best to ignore this remark. "Well, a lot of people have faith in communications from the 'other world,'" he remarked.

"There is a spiritualistic circle in Brooklyn that have published the results of their psychic experiments. They claim to have gotten some remarkable communications."

"People who live in Brooklyn will believe anything," I lived there when I was a girl," said Mrs. Jarr. "But it takes you men to hang on the telephone all day to hear from 'Little Bright Eyes.'"

"Aw, I was only joking," grumbled Mr. Jarr. "Jenkins calls his wife that when she speaks to him over the telephone, and that's what Johnson calls his fiancée when she speaks to him over the wire."

"Jenkins says it's his wife, and Johnson says it's his fiancée?" remarked Mrs. Jarr coldly. "I am glad to know what I always suspected. In time the truth will out."

"Now, please be good!" Mr. Jarr pleaded. "I was only joking, really. The fellows at our office are all right. But I suppose you won't believe me. What makes you women always want to believe the worst about a man, even on suspicion?"

"I guess women think their husbands and sweethearts are all right," said Mrs. Jarr softening. "But if they let on that they did, it would make the men more conceitedly stupid than they naturally are, the big dolts!"

"Ah, I am glad to hear you speaking kindly of us poor men at least for once," said Mr. Jarr feelingly. And he really meant it.

"I wasn't speaking kindly, I was only telling the truth. You men are too conceited for anything," replied Mrs. Jarr. "I wonder who the 'Little Bright Eyes' is that calls up at your office? And are you sure she never calls you up?"

## Can You Beat It!

I AM GOING TO GET A NICE LITTLE HUSBAND AND A GOOD COOK AND KEEP HOUSE

WHEN IS THE WEDDING?

I DON'T KNOW YET WHEN THE WEDDING WILL BE.

WHO IS THE BRIDEGROOM?

I DON'T KNOW YET. I AM LOOKING FOR ONE

YOU'D BETTER LOOK FOR A COOK FIRST. IT'S HARDER TO FIND A COOK THAN A HUSBAND

## No Kick to German at Harvard

ACCORDING to the annual report of President Lowell of Harvard University, only 1 of 1 per cent. of the students are concentrating in the study of German. In years before the war the percentage was considerably higher.

The rest is operative history. The singer swept Chicago songsters off their feet. In one night she arrived. Mr. Campanini added \$1,000 to the \$500 he had promised to pay her and was anxious enough to get her to sign a contract which only now is expiring.

And how splendidly my dear, dead friend Campanini nursed that Chicago boom! The little lady was advertised to sing in Newark, in Stamford, and even in Yonkers that year; but always she was ill. The nearest approach to New York that Campanini permitted her to make was Albany, and only Pierre Key, then the critic of The Morning World, would up to hear her. The idea of the Chicago acrobat Campanini would not risk a possible adverse New York criticism. Yet he need not have feared.

When finally Galli-Curci was permitted to come to town we felt little short of our Chicago confessions in praise of her.

Galli-Curci's engagement with the Metropolitan Opera Company is for only eight performances, and she is precluded from singing with the Chicago Opera Company during its New York season.

But may not this pave the way for a working agreement between the Metropolitan and the Chicago companies?

The growing public intimacy between Mrs. Gatti-Casazza, the wife of Mr. Gatti-Casazza, the impresario of the Metropolitan, is causing much talk. I intimated the other day that it wouldn't be surprising if Mme. Aida sang with the Chicago company next year.

And why not an amalgamation of the two companies in the interest of opera? And then, if Fortune Gatti-Casazza because of his memory at that time of her singing. Chance number two missed.

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## COURTSHIP AND MARRIAGE

By BETTY VINCENT

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have said these things which they really did not mean I wish, oh how I wish, the girl who thinks she has 'this love' would be careful what she says and realizes that 'there's a mad slip betwixt the cup and the lip.'

"Dear Miss Vincent: Several months ago I met a very nice chap whom I grew to love and I am quite certain my love was reciprocated. I have often gone out with this young man, but lately he has treated me with cold indifference. Would you advise me to write him asking his reason for the change? MAY."

Do not write, for unless he has declared his love for you you would have very little to base the letter upon. Why not meet him just as casually as ever and see if the

grouch or mood will not work itself off.

"Dear Miss Vincent: Am twenty-two and know a young lady nineteen. I have proposed and she wishes to wed at once, but my salary is but \$15 per week and I think we ought to wait. What would you advise? A. T. W."

Just now when everything is still high and homes are scarce I think you had better wait, by all means. Fifteen dollars is not enough for couples nowadays unless they can arrange to live at the man's or girl's home. Many fathers and mothers have come to the rescue of loveless couples, but those who are left to themselves do not find the road an easy one to travel on small salaries.

## BEAUTY AND HEALTH

By DR. CHARLOTTE C. WEST

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What is a "Good Figure?"

THE question is frequently asked through this department what weight corresponds to a certain age, or what proportions determine a faultless figure.

Weight does not correspond with age but with height; therein lies the secret of retaining one's youthfulness, for with age the body usually sags and becomes thick and heavy. Eternal vigilance is necessary to combat this tendency, and at forty the weight should correspond with the height just as it did at thirty. It rarely does.

Within the past ten years our ideas regarding correct weights have changed considerably, and the so-called perfect figure is fully fifteen pounds lighter than we formerly thought it should be to represent beauty of form. It must be borne in mind that the chief characteristic of a good figure is a simple slowness, and this cannot be acquired by any other means than movements that make for extreme flexibility. Thus, twisting, awkward or angular forms are all unattractive and require "whipping" into shape just as much as, perhaps even more than, fleshiness with ungainly habits.

Nothing will do this so effectively as the exercise of swimming; it is the exercise par excellence to mould the body into symmetrical lines.

If attendance at a swimming school is out of the question, it is always possible to go through aquatic exercises in one's own room. The fundamental strokes must be learned first,

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